Niveau(x) d'enseignement : 4 Numéro EDUQ : 9170442
Centre d'intérêt : 752

Student writing and its correction : based on the Secondary school leaving examination in English language arts, 630-516, june 1990 / Direction générale de l'évaluation et des ressources didactiques, Direction du développement et de l'évaluation. -- [Québec] : Ministère de l'éducation, c1990.
54 p. ; 28 cm.

Code : 9091-8035 ; 16-7413-01.

ISBN 2-550-15559-9

Vedette(s)-secondaire(s) : Québec (Province). Direction générale de l'évaluation et des ressources didactiques. Direction du développement et de l'évaluation

Descripteur(s) : Anglais (Langue) * Langue maternelle * Langue écrite * Composition * Correction * Examen scolaire * Compétence de l'étudiant * Secondaire (Ordre d'enseignement)

Le but de ce rapport d'étude est de décrire l'état de la langue écrite des étudiants anglophones de secondaire V et d'identifier les difficultés rencontrées le plus souvent. Un échantillon de 500 copies d'étudiants a été construit à partir d'un bassin de 2,349 copies de façon à obtenir une répartition égale entre les étudiants faibles (note entre 25 % et 59 %), les étudiants qui passent tout juste (note entre 60 % et 69 %) et les étudiants forts (note entre 86 % et 100 %). A l'aide d'un certain nombre de critères de correction, on a fait ressortir les caractéristiques propres à chaque catégorie. Finalement, on fait quelques recommandations quant à la correction des examens d'anglais écrit en secondaire V et à l'enseignement de cette matière.

Type de document :

9729

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based on the

Secondary School Leaving Examination
in
English Language Arts 630-516

June 1990

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STUDY OF STUDENT WRITING, JUNE 1990

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1. INTRODUCTION

The purpose of this report is two-fold: to describe the writing of secondary five students in three mark ranges - high, bare pass and fail - and to identify the difficulties commonly associated with subjective-response correction. The report concludes with recommendations.

1.1 BACKGROUND

This is the third study undertaken by the Direction du développement de l'évaluation (D.D.E.) of the ministère de l'Éducation du Québec (MEQ). The first study was done in 1988. Its primary objective was to examine the feasibility of studying student writing, an approach which had been recommended to the D.D.E. in submissions received by the Secondary Language Arts Advisory Council and the Anglophone Curriculum Responsables. A second study was carried out in 1989, the findings of which were published in the spring of 1990. It is interesting to note that the recommendations of the second report (Appendix A) echo many of those made in the previous study. Although the 1988 study examined the writing of students drawn from the traditional 522 and 512 examinations, and the 1989 study examined the writing of students who elected to use the optional ELA 516 examination, the commonality of correction problems remained. In short, although the examinations were different, the marking disparities remained. The findings of both reports led to a decision to undertake a third analysis of student writing in 1990 to confirm the universality of these problems and identify the procedures which would alleviate correction disparities more precisely.

A study refinement was introduced in 1990. Rather than just re-examine student writing, the team of markers identified features which characterized student work in three designated mark ranges - superior, bare pass and fail - and recurring features in each range were noted. This kind of qualitative analysis is of immediate benefit to teachers and affirms that a vital link has been forged between evaluation and teaching/learning practices. These descriptors, with extensive examples, have been incorporated into this report.

1.2 THE ENGLISH LANGUAGE ARTS EXAMINATION, 1990

The June 1990 examination introduced a province-wide evaluation procedure which reflects the language development principles associated with the Secondary English Language Arts I-V program. The examination follows a particular format which provides all students the opportunity to respond, rehearse and discuss prior to submitting two pieces of written work, one creative, the other analytical. In June, 9,823 students took the examination throughout the province. Five hours were given for preliminary portfolio-building activities. An additional five hours, over two half-day sessions, were allotted for individual production and completion of the two final writing samples.

All examinations were marked locally based on a marking guide which accompanied the examination (Appendix B). It specified the criteria to be used, offered sample indicators of what would constitute a bare pass, and supplied a checklist for verifying each of the six criteria. In addition, the marking guide introduced a section on correcting procedures to help assure some degree of consistency or reliability among markers. The guide recommended that correction be carried out in teams, during regular hours, using double correction and designated "arbitrators" to offset risks inherent in correcting essay-type answers. Finally, for the three designated mark ranges, each school was asked to forward ten percent of its marked papers and mark record/criteria sheets to the MEQ.

2. THE 1990 STUDY

2.1 SCHOOL RESPONSE

School boards and private schools responded positively to the request (Appendix C). In all, a general sample of 2,349 papers was submitted.

2.2 SAMPLING PROCEDURE

Individual papers were coded according to their school and/or board affiliation. In order not to influence MEQ markers, all school marks and comments were first recorded and then erased from the exams.

All papers in the general sample were categorized according to three mark ranges: low (- 60), borderline to middle (60-79), high (80+). In keeping with the study's intent to examine 3 mark ranges only, these were then defined more narrowly in order to cull the sample papers that would be studied. Papers were selected in the following mark ranges:

	School Mark Range	Number in Study
• Low Category	25 - 59	166
• Bare Pass Category	60 - 69	168
• High Category	86 - 100	166
	Total	500

In each category the following variables were adjusted, if required: private/public sectors, geographical representation, demographical representation, and gender representation.

2.3 CORRECTION PROCEDURE

2.3.1 Preparation for Marking

In addition to the 500 papers in the sample, eleven anchor papers were selected to represent the mark ranges under scrutiny. Anchor papers were used to train markers by having them simultaneously examine each paper to ensure consistency when applying the criteria. Particular emphasis was given to the "bare pass" category as this was predicted to be a particularly contentious range. Discussion was encouraged and markers were urged to negotiate scoring consensus and how certain aspects of the criteria would be interpreted.

A one day training session preceded the eight-day correction period. As well, anchors were used throughout whenever difficulties arose to help correctors clarify their understanding. A total of 7 anchor papers was required.

2.3.2 Personnel

Ten correctors were hired - six from the previous year's study and four additional teachers. Two technicians were also hired to collate information.

2.3.3 The Task

On average, 62 papers were marked each day over an eight-day period. Each paper was marked by two correctors and, in cases of discrepancies, by an arbitrator who assigned a third mark. For each paper a descriptor sheet (Appendix D) and the criteria scoring sheet were completed. The technicians transcribed marks and comments onto one form. Thus each paper had the following information available for analysis: marks for the two writing samples given by the school, marks given by two MEQ correctors, a possible third arbitrated MEQ mark, and finally, specific descriptive comments referring to the writing in the paper. This distilled information formed the basis for this study.

A good deal of time was spent by the correctors recording their personal comments on the quality of the sample and its links to the criteria. Discussion time was often used to generalize some of these comments into broad patterns which seemed to be associated with each mark range.

For each paper, the mark range category was known to the correctors. The point of the study was to examine consistency in subjective-response correction for each category.

2.4 CRITERIA

The teacher-correctors at the MEQ used the criteria as consistently as possible throughout the marking. What was absolutely necessary was to talk through their own personal understanding of what the criteria meant and achieve group consensus. This talking or negotiation stage played a crucial role in allowing the criteria to become useful anchoring points for judging student work.

Several confusion points arose. It was, for instance, important to distinguish between stated criteria which were compulsory, and indicators which suggested performance levels which were acceptable enough to warrant a pass. The indicators were not compulsory. This had to be clarified.

What was intended was that all six criteria serve as focal points in a holistic reading of the paper. Markers were to give each piece of writing a considered judgment as opposed to the recording of a rapid impression. The performance guides were designed as a convenient way to "tick" the presence of these benchmark criteria. Once this approach was understood and practiced, the criteria functioned well.

Most of the questions that arose concerned the cut-off level for a pass rather than the actual criteria. There were instances of confusion. Double-weighting of spelling in criteria 5 and 6 was certainly a mistake as many teachers noted. The need to negotiate consensus about what might be considered "a minimal link to text", "generally respects", and "some evidence" presupposed that time be taken to do this.

These confusions, and no doubt others, serve as reminders of what we still face in examination design. The feedback received from the schools will help future production teams refine and validate the criteria.

One final comment can be made about the criteria. Their lack of precision and discrete measurability presented some difficulties. Each teacher-corrector brought their own evolved expectations, standards and definitions to the correction. What became evident was that certain of these were at variance with the expectations, standards and definitions of others. One person's notion of what constitutes an informal essay may or may not conform to another's. Was a draft absolutely necessary? Should students be penalized if they refer to more than one literary work studied in class when the question asked that only one be cited? Certain miscues in the examination's instructions did not help in clarifying these matters. Writing assessment criteria are, out of necessity, subtle and complex. They must be tested through discussion and practice in the context of the particular task. Doing this as a group prior to marking cleared up many imprecisions and ultimately allowed for speedier processing.

2.5 RESULTS (COMPILED STATISTICALLY IN APPENDIX E)

2.5.1 Marker Consistency in the Study

Despite the training and discussion which optimized the chances for mark consistency in this study, **28% of the sample (140 out of 500) had to be read a third time because the two marks assigned differed by more than seven percent.** Most of these re-reads fell in the bare pass range (65) but enough occurred in the low (34) and high (41) categories to warrant general concerns about consistent scoring.

2.5.2 Consistency Between Study Marks and School Marks

Furthermore, **42.8% of the papers (214 out of 500) were assigned a school mark at least 7% higher than the final scores by at least two MEQ teacher-correctors.** The school mark was at least 7% lower than the MEQ mark in 4.6% of the papers (23 out of 500). The final marks of the MEQ teacher-correctors changed categories as follows:

- **4 (2%) low papers were raised**
- **68 (40.5%) borderline papers were lowered**
- **50 (30%) high papers were lowered.**

2.5.3 Part I Portfolio Activities

The preliminary portfolio activities were not done by 140 out of 500 (28%) of the students. Of these, 127 were in the low or borderline range.

2.5.4 Student Choice of Questions: Part II

The first question option in Parts II and III allowed students to determine their own topics and forms. Choice A thus carried a direct link to the portfolio activities and was deliberately designed by the examination writers to be student-generated. Conversely, choices B and C were the more traditional teacher-directed topics and specified writing forms.

In Part II (creative writing), **a healthy 334 students selected Choice A and carried on with their own ideas.** In general, this occurred across the three mark ranges.

2.5.5 Student Choice of Questions: Part III

In Part III (literary analysis), **a more cautious 223 - not quite half of the sample - opted to stay with their own work (Choice A).** While 101 high category students selected this option, a significant number (131) of low and borderline students selected Choice B which dealt with characters drawn from the Resource Booklet and a literary work studied in class. Low students preferred this choice while the bare pass students rated it a close second to the open-ended Choice A. In short, high range students chose their own topics, low range students chose teacher-suggested topics.

3. CONCLUSION

3.1 THE CORRECTION EXPERIENCE

The markers were committed to looking at the correction process carefully and critically. Many took the time to record their ideas and suggestions for the future.

The Correction Experience

"If this is to be a uniform exam and a just one, all teachers must mark according to the same guidelines. Otherwise, it makes a joke of the whole thing ....."

"When students did respond and rehearse you could really see the thought processes going on."

"Teachers' marks between 60-65 are (to me) overwhelmingly 'sympathy sixties.' Almost all the re-reads of this mark range as scored by the 3 evaluators in the MEQ sessions were failures."

A healthy dynamic existed at all times among correctors. The experience showed that we do have the ability to forge common elements out of our varied personal opinions and to incorporate those decisions into our correcting practices. The comments and suggestions made by these markers seem to indicate that professional growth and awareness are beneficial outcomes of group marking.

The efficiency with which the correcting was carried out was exemplary. Time was not wasted in training, discussion and negotiation since the criteria became more workable because of this experience. Problems with minimal performance indicators could be identified, discussed and resolved jointly. Flaws in examination design - misleading instructions, miscues in carrying over from one part to another, ambiguities - could be spotted quickly and noted. Recurring confusions in student responses were addressed through group decision.

3.2 MARKING RELIABILITY

> "Some aspects of complex achievement are difficult to measure objectively ... Learning outcomes that indicate pupils are to originate ideas ... to organize and express ideas ... and to integrate ideas in a global attack on a problem ... require the greater freedom of response provided by the essay test."[1]

---

1 N.E. Gronlund, Measurement and Evaluation in Teaching, 5th edition, Macmillan, N.Y., p. 213

The distinctive feature of essay questions is the freedom of response. Students are free to select, rate and present ideas in their own words. Although this freedom enhances the value of essay questions as a measure of complex achievement, it introduces scoring difficulties when it comes to reliability. Even so, if a curriculum accords educational significance to such complex abilities as selecting, organizing, integrating, interrelating and evaluating ideas, the essay format is justified. There are procedures which, when followed, can counteract the subjective tendencies associated with essay correction.

For at least the past three decades, researchers like Diederich (1965), Coffmann (1971), and Dixon (1984) have described safeguards worth considering. Coffman's view that intended learning outcomes (criteria) be specified in advance promotes reliability in scoring because awareness of them tends to reduce rapid impression and intuitive judgment. Diederich's research at the Educational Testing Service and for the National Council of Teachers recommends that baseline or analytical components be fused with holistic scoring to render results more considered, and hence reliable. He shows conclusively that correlating the scores of two judges increases the reliability index to .5 from .2.

The ideal coefficient of .9 would require the correction of more than one sample. John Dixon's work with the Secondary Examination Council in England pursues this theme. Dixon links acceptable reliability to the number of samples marked by two judges. He also introduces a time factor: the more time the students have to produce their writing samples, the more reliably the judgment can be rendered.

An examination of this study's results shows two disturbing disclosures, both of which affect reliability: the specified criteria are not being applied consistently, and the safeguard of double correction cannot be applied in many cases. The MEQ markers were not affected by either of these factors. Not only did they use the criteria to double mark each writing sample, but an organized correction session also gave them time to interpret the criteria uniformly. Even so, over 28% of their scores had to be arbitrated in order to ensure reliability. The experience clearly signals the importance of double correction. Reliability is contingent upon correction practices that assure this.

The other disturbing disclosure is the evidence that 122 mark categories were adjusted by the MEQ teacher-correctors. Four low category marks were shifted upward. Sixty-eight bare pass category marks were adjusted down. If reliability and consistency had to be monitored closely in the MEQ's correction it becomes easy to see how reliability and consistency are difficult to assure across the province where many of these optimum conditions do not exist.

3.3 RECOMMENDATIONS

The study results confirm the recommendations made in the reports of 1988 and 1989, particularly with regard to the following: the need to establish correction centres on a cooperative basis for English Language Arts teachers, the need to conduct MEQ studies which will afford more opportunities to test out the compulsory criteria, the need to develop MEQ in-service sessions which deal with generating and applying evaluation criteria and, finally, the need for joint evaluation with provisions for arbitration to ensure that every student's work is evaluated as accurately as possible.

In addition, the study results lead to these further recommendations:

a) That the MEQ, with all school boards and independent schools, initiate a discussion of the difficulties encountered by English Language Arts teachers. Particular focus should be given to features of reliability and uniformity in scoring: the need for group discussion and interpretation of criteria, the need for training and practice sessions, double correction safeguards; arbitration of disputed marks. The intention of these discussions should be to examine co-operatively the steps that can be taken to address existing problems.

b) That in-service sessions currently underway by the MEQ, concerned with criterion-referenced interpretation, culminate in the publication of a professional handbook dealing with subjective scoring methods. The handbook should be distributed in all schools by the MEQ.

c) That future in-service sessions of the Direction du développement de l'évaluation offer training opportunities to school-appointed resource personnel or regionally-appointed personnel to assure that local correction centres are interpreting the criteria uniformly across the province.

d) That this study's findings be brought to the attention of the present examination committee so that particular elements of examination design be modified, revamped or affirmed. The study results confirm the value of Part I activities which, when taken seriously, help students write better. The study reveals a number of ambiguities in the examination directions. Lastly, the criteria and how they are applied should be given more direction in the marking guide.

e) That the study's attempt to offer a descriptive accounting of writing qualities and strategies in three mark ranges be presented to English teachers for discussion and follow-up curriculum planning and classroom practice. Many of these patterns were so prevalent in a particular mark range that they merit close examination.

f) That the MEQ continue to study a selected sample of examinations. That successive studies may vary in their particular focus of attention according to the needs that arise in the context of this examination.

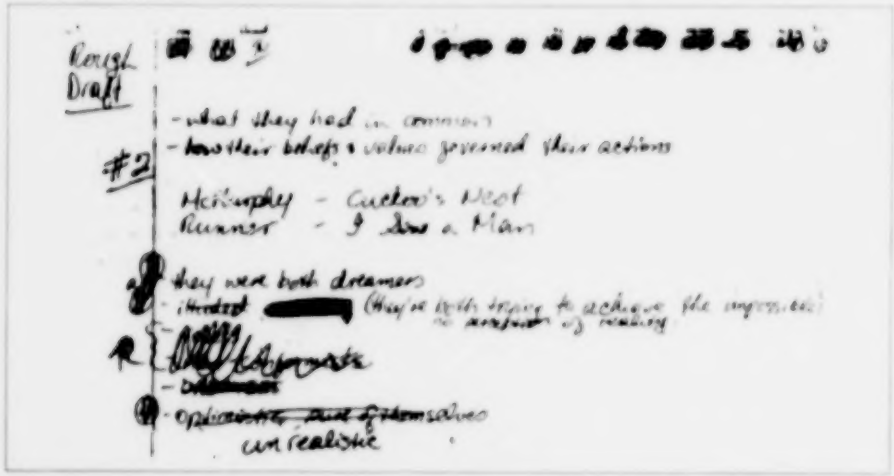
DESCRIPTORS OF STUDENT WRITING IN THREE MARK RANGES:

Low, Bare Pass, High

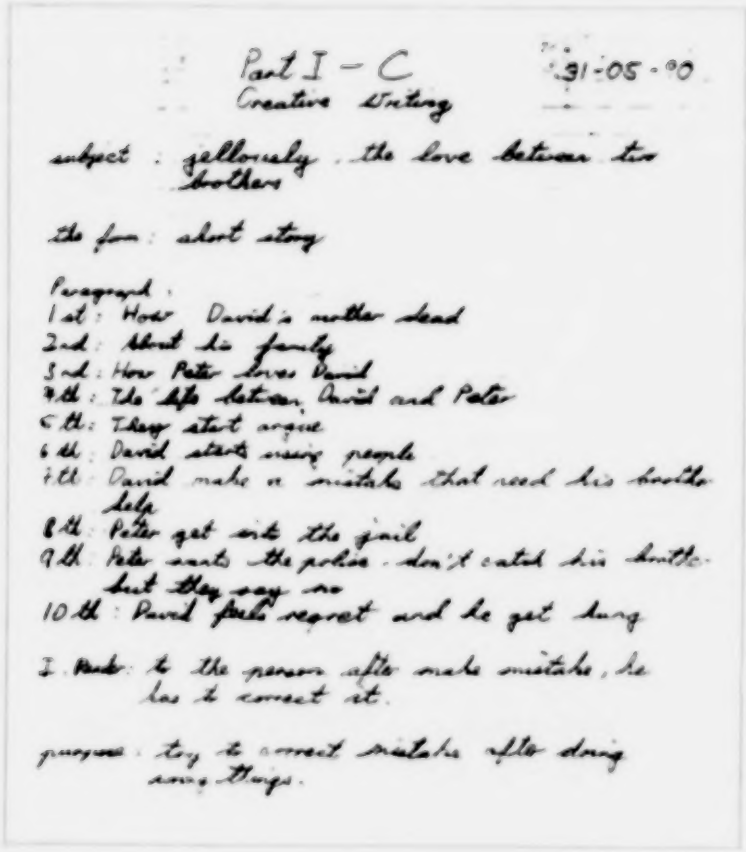
4. DESCRIPTORS: LOW MARK RANGE (25-59) RECURRING PATTERNS

4.1 INEFFECTUAL REHEARSAL STRATEGIES

One characteristic that was associated with this mark range was the tendency to offer a summary or re-statement of a number of the selections in the Resource Booklet. There was a noted absence of self in these commentaries. A more distant, uncommitted stance replaced personal response or personal engagement. Much of the rehearsal work shows little or tenuous connections to work done in Part II and Part III. The work itself revealed few developmental clues about ideas or intentions.



Planning charts were included on the express advice of the validating committee that they would offer a valuable opportunity to re-focus the drawn out preliminary planning prior to the final production. When charts were filled out, students were evidently uncertain or unfamiliar with the planning procedures. Terms such as "form", "audience" and, above all, "point of view you want to convey" meant little.



Part I – C
Creative Writing
31-05-00

subject : jellously . the love between two brothers

the form : short story

Paragraph :
1st : How David's mother dead
2nd : About his family
3rd : How Peter loves David
4th : The life between David and Peter
5th : They start argue
6th : David starts using people
7th : David make a mistake that need his brother help
8th : Peter get into the jail
9th : Peter wants the police . don't called his brother but they say no
10th : David feels regret and he get sorry

I. Rule : to the person after make mistake, he has to correct it.

purpose : try to correct mistake after doing wrong things.

Where response patterns were used, they appeared to show purpose. Jottings and underlinings in the Resource Booklet, although not as copious as in other categories, gave clear indication that these students were working interactively with the material. This type of practice appeared to be helpful.

Some response patterns come across as very formulaic:

Dear Grace

I R People by trying 2 make a world better.
They will make the problem by putting a
security on the whales.

Conclusion
We all have 2 share
We need the environment
Be grateful for a important cause

Life The Beluga Whale
need care

Where There is always a chance for more

4.2 COMPREHENSION PROBLEMS

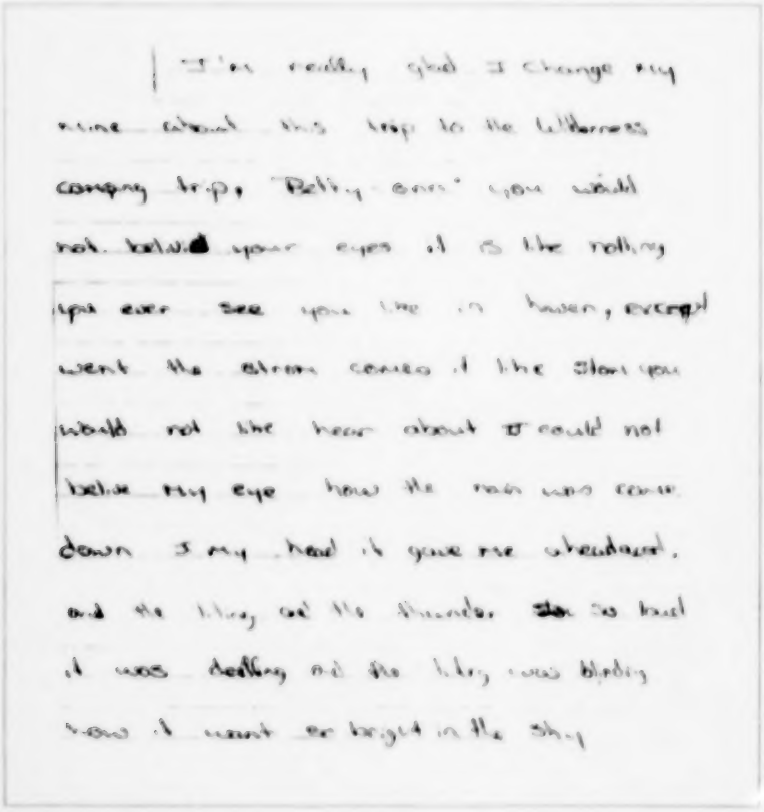
The lack of even a fundamental grasp of work being discussed was noted in several instances. The visual selections in the Resource Booklet were used frequently in their literary analysis. The visual of Gaétan Boucher was the most popular. Low students generally encountered severe difficulties in literary analysis writing. Most notably was the literal interpretation:

> *The poem, "I saw a man pursuing the horizon", tells me that a person has to do what he really likes to do with his main purpose. The author presents the lofty ideal as the horizon. This is a good expression because everyone can see the horizon, but nobody could reach it. We just can see it and describe from the far away, but we will never can touch it.*

Their creative writing generally maintained a minimal link with ideas in the Resource Booklet, and often submitted work was tentative, personal and clearly situated in an expressive language function. Logs and journals were frequently used to express personal and somewhat rambling thoughts and feelings. Writing seldom moved into the more demanding poetic and transactional functions of language.

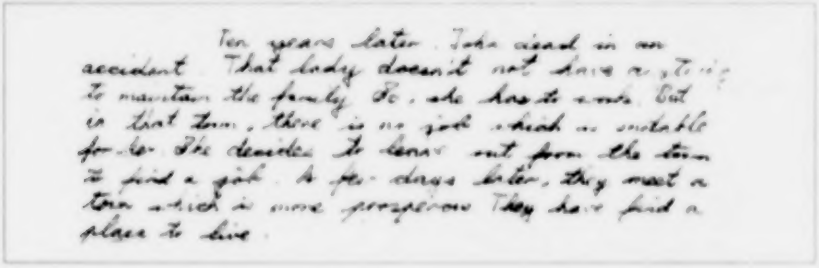
4.3 WEAK LANGUAGE STRUCTURES

The general impression was one of embedded and multiple language deficiencies. Convoluted as well as overly simplistic syntax, grammar, and spelling effectively blocked any communication. Examiners were frequently stymied to figure out the writer's intention:



I'm really glad I change my
mine about this trip to the Wilderness
camping trip. Betty even' you would
not believe your eyes if I the rolling
you ever see you like in heaven, except
went the storm comes it like storm you
would not the hear about it could not
believe my eye how the rain was come
down I my head it give me shendaer.
and the they cal the thunder. so loud
it was deafing and the lity was blading
now it want so bright in the sky

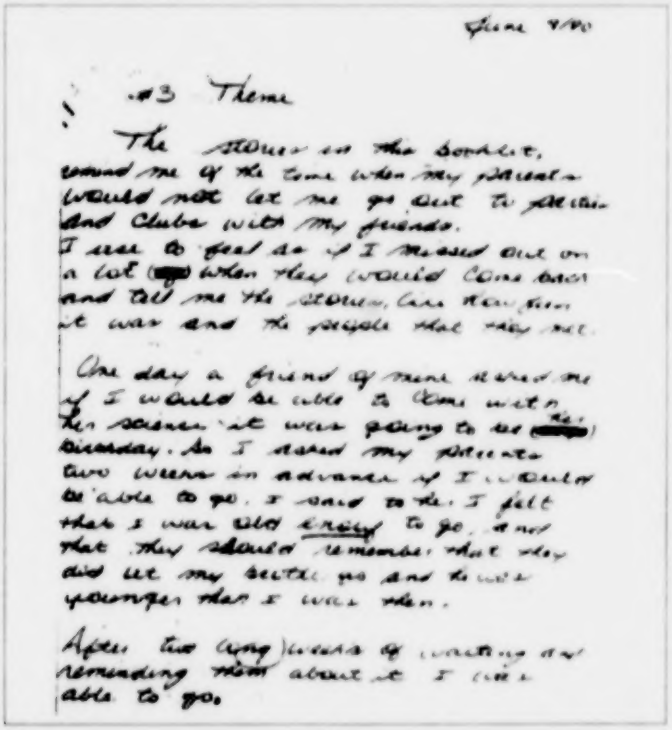
In some instances, this deficiency was clearly linked to a second language situation **but the study results as a whole do not support an assumption that students working in a second language are disadvantaged.** These students appeared to be struggling to shape language into meaning. They ressorted time and time again to overly-simplistic and repetitious statements in order to convey their intentions. Language deficiencies impeded any attempt to present their views:



Ten years later. John died in an accident. That lady doesn't not have a job to maintain the family. So, she has to work. But in that time, there is no job which is suitable for her. She decides to leave out from the town to find a job. A few days later, they meet a town which is more prosperous. They have find a place to live.

4.4 LACK OF CONTROL

The work in this category lacked a sense of direction. Lack of focus or sustained development gave the work an amorphous-like quality: at times one could catch a glimmer of an idea only to have it fade, re-appear, but fade again. Moreover, many ideas were trite and superficial. Sweeping and general statements were made; many explored a personal dilemma with little return-to-text search or sustained testing out.



Theme #3

#3 Theme

The stories in the booklet, remind me of the time when my parents would not let me go out to parties and Clubs with my friends. I used to feel as if I missed out on a lot [redacted] when they would come back and tell me the stories, how fun it was and the people that they met.

One day a friend of mine asked me if I would be able to come with her sisters, it was going to be [redacted] birthday. So I asked my parents two weeks in advance if I would be able to go. I said to them I felt that I was old enough to go, & not that they should remember that they did let my sister go and he was younger than I was then.

After two long weeks of waiting & reminding them about it I was able to go.

This lack of control was highly visible in the literary analysis work. Students might earn a pass in creative writing but experienced difficulties when doing literary analysis. A typical example of one student:

Poetic Writing

A World I did not Create

For Kakatso, the Montagnais Indian, it didn't much for him to notice there was something wrong with Mother Nature. Somehow he felt the fear the animals were feeling; the forests plea for help.

It was summer. The air was warm and extremly dry. There hadn't been a sign of rain for the past two months. This was when Kakatso decided to leave for the mountains and maybe get a chance to breathe some fresh air.

He notified his family and close friends that he was leaving and then packed up his gear and left. Kakatso relied only on his rifle and some fishing line for his survival. "The forest nourishes those who know how to take their share." And in this he believed.

On the fifth day of his trip Kakatso felt something was wrong. He could feel it. This feeling made him feel quite awkward. He had a hard time sleeping that night. He kept rolling, tossing and turning, trying to figure what was wrong. He soon found out the next morning when there was a dense cloud hovering above him. The sun was coming up the sky was a strong orange color. At first Kakatso was doubtful but when smelled the odor of burning wood he knew exactly what it was. A forest fire.

By the direction of the wind he knew the clouds were coming from the south. By the size and color of the clouds he could also tell it was an incredibly big fire.

For Kakatso, once again, this was white mans fault. He realized this when a small single engine plane landed on a nearby lake. About ten people came out screaming a crying. This disturbed Kakatso for they were invading his peace and quiet. Angered by this Kakatso descended down to the lake to find out what was happening.

The pilot, who was used to Indians, came to explain what was going on.

"There is a fire," the pilot said.

"I know," replied Kakatso, "it is a big one too, right?"

"Big you say? It started in the southern United States and reached the cities and is now in Canada. The city of Montreal has even burnt down!"

Kakatso knew what this meant. His forest would soon burn down also.

"My passengers want food and water," the pilot explained.

Kakatso realized that he could help them but was reluctant. He finally decided to tell them where there was a cache with some some moose meat.

The passengers were grateful and offered a place in the plane but Kakatso replied this. "You white man. You came here with your sickness and greed. This is my land and you were invited but you abused of it. Now because of you the spirits are punishing us for what you have done. I shall stay here on my land, on my home and die with dignity in a world in which I did not create."

Transactional Writing

The first character I can show what they have in common is the man pursuing the horizon in the poem "I SAW A MAN PURSUING THE HORIZON" by Stephen Crane.

In the poem it is quite obvious the man pursuing the horizon will never reach it. To me the man doesn't want to open his eyes to reality.

I believe the man pursuing the horizon can can be related to Macbeth from the play "Macbeth" by William Shakespeare. Macbeth wishes to be on the throne and remain king. He wishes to be glorified by all. This is quite impossible for the events in the play do not permit this.

This is quite similar to the poem "THE MAN PURSUING THE HORIZON". Both of them pursue dreams that are impossible to achieve.

I believe that they do this because they are scared of reality and can't face the fact that life is real and not always the way you want it to be.

At the end of the poem "I SAW A MAN PURSUING THE HORIZON" we can conclude that the man will never reach the horizon just like Macbeth will never achein his goal.

4.5 DISTRACTORS

One distractor was an evident disinterest or lack of engagement in the work. A flippant style of commentary revealed a studied disinterest. Work appeared rushed and short cuts were taken whenever possible. These were the students who revealed it was their intention to do the minimum. They meticulously counted the required readings and read no further. There was an apparent preoccupation with counting words and they frequently recorded these in the margins. Doodles were another preoccupation.

Similarly, students either misunderstood or ignored questions and instructions. Preliminary activities were not done, there were no drafts, and little revision and editing were attempted:

Good Copy

Holden Caulfield and Donald Martin, two very same people who are totally different. Holden is Quite wealthy he goes to a prep school, or has gone to Quite a few. Donald isn't that wealthy, infact he's Quite poor but he manages to go to another prep school. The only thing is their school atitudes are different. Holden goes cause he has to, more or less. Donald he got the best education he possibly could have. But all in all they're pretty much have the same twisted values. I personally think that Donald's are a little more twisted than Holden's. How he treats his mother is gross and inhumane. But Holden's are twisted too so their values are pretty much the same.

When Holden was in the Big city he all of a sudden became very small. When Donald's mother came to his school he felt very small. They are both self centered I'd have to say. They think of no one but themselves. They only do stuff when there's something in it for them. But they aren't that bad, they are misguided or mislead. I think that their beliefs and values governed their actions because like I said They're self-centered. They only think about them self. Donald doesn't give a shit how his mother feels, always trying to avoid her, he's ashamed of her, I see that he is unappreciative of his uncle paying for his education. Holden is No different, he's unappreciative, self centered and doesn't give a hang about his little sister. That's the only person he really does care about in the world.

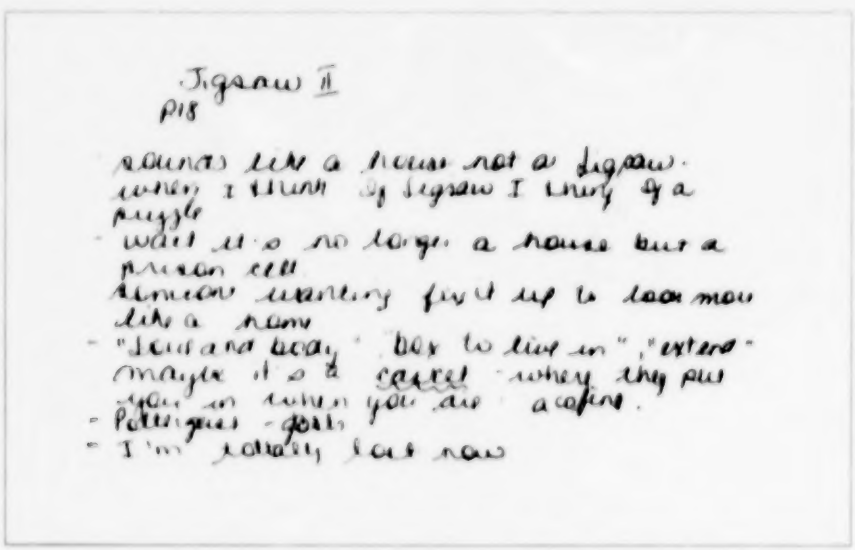
These two guys are gonna make good politicians. But they do have some good points. Donald is getting a diploma. Holden went back home. So these two guys aren't all that bad but I'm sure they're some bad. So Martin and Caufield, Martin is using his brains to become something. He will become something. Caufield is using his brains as a door stop. He could pass if he really tried he's just too lazy. I guess you could say he's kinda like me!

Many appeared at a loss to remember a text studied during the year. New titles and new names of characters were invented in an apparent attempt to come up with something.

5. DESCRIPTORS: BARE PASS MARK RANGE (60-69) RECURRING PATTERNS

This mark range proved to be the most dificult in so far as maintaining consistency and reliability in scoring. Two-thirds of the papers had to be reread due to the wide variations in marks given by the teacher-correctors. In these instances, performance checklists in the marking guide were helpful since the checks or ticks showed where the problems in criterion interpretation lay. As well as the problem of erratic scoring, it should be noted that 68 out of 166 papers in this range were transferred to the low or fail category.

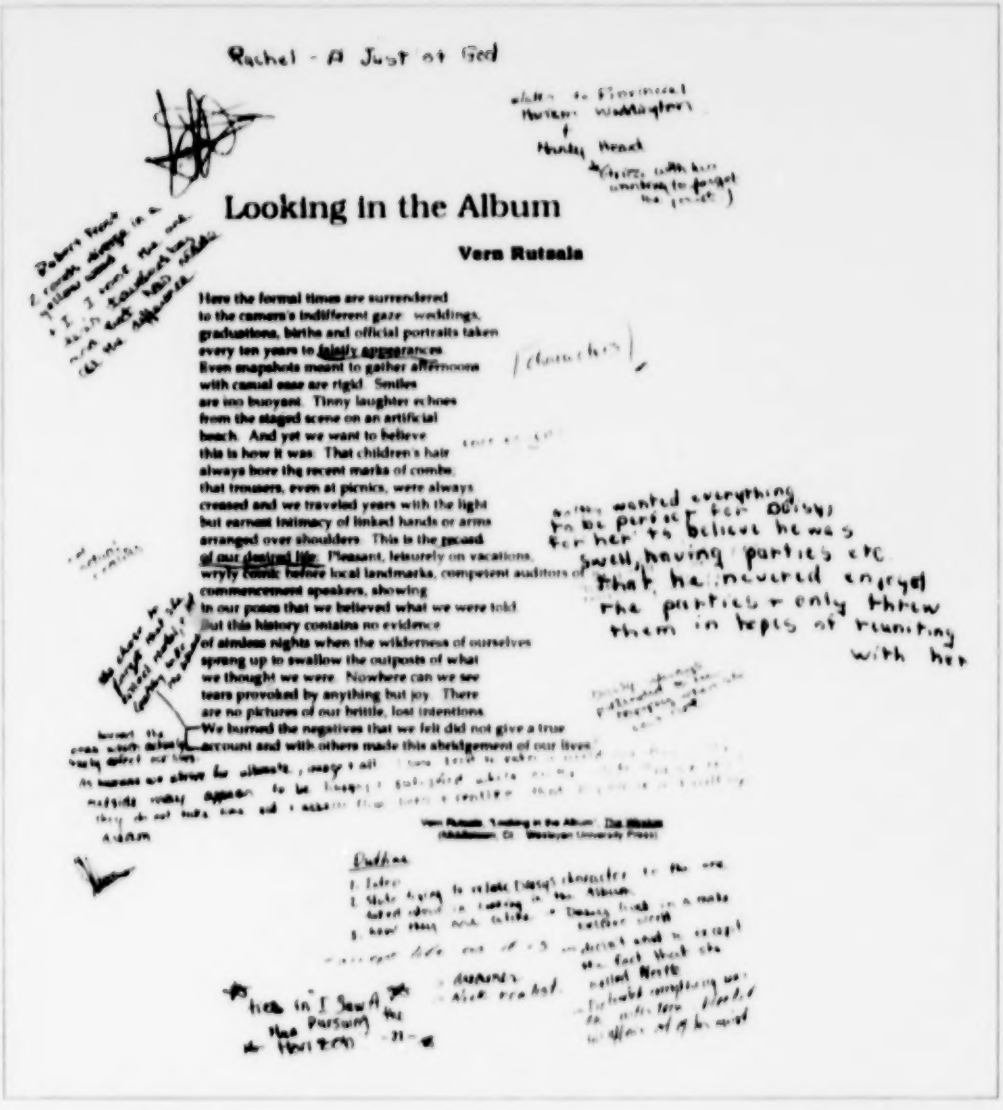
In this sense, marking these papers was an exercise in frustration. This was in part offset by the encouraging evidence that, in earning a bare pass, it was often the students' grim determination and sincere involvement in the task that brought them through in the end.


Jigsaw II
P18

sounds like a house not a jigsaw.
when I think of jigsaw I think of a puzzle
- wait it's no longer a house but a prison cell
- senior learning first up to look more like a room
- "I could and could" "bed to live in", "extend"
- maybe it's a casket - when they put you in when you are a coffin.
- Pottingers - gaol
- I'm totally lost now

5.1 ENGAGEMENT

This feature was striking. These students appeared to be well aware of their weaknesses and put a great deal of energy into using every strategy that might help. Re-working material, double-checking, and consulting with others characterized their work. Genuine attempts were made to employ any procedure or strategy that might help make sense of a text.



Looking in the Album

Vera Rutsala

Here the formal times are surrendered
to the camera's indifferent gaze: weddings,
graduations, births and official portraits taken
every ten years to falsify appearances.
Even snapshots meant to gather afternoons
with casual ease are rigid. Smiles
are too buoyant. Tinny laughter echoes
from the staged scene on an artificial
beach. And yet we want to believe
this is how it was: That children's hair
always bore the recent marks of combs;
that trousers, even at picnics, were always
creased and we traveled years with the light
but earnest intimacy of linked hands or arms
arranged over shoulders. This is the record
of our desired life. Pleasant, leisurely on vacations,
wryly comic before local landmarks, competent auditors of
commencement speakers, showing
in our poses that we believed what we were told.
But this history contains no evidence
of aimless nights when the wilderness of ourselves
sprang up to swallow the outposts of what
we thought we were. Nowhere can we see
tears provoked by anything but joy. There
are no pictures of our brittle, lost intentions.
We burned the negatives that we felt did not give a true
account and with others made this abridgement of our lives.

5.2 DISCERNIBLE PATTERNS

Discernible patterns, whether of form, ideas, or purpose, were evident. Less amorphous than the lows, disorganized and fuzzy at times, their intentions hung in tenaciously enough that minimal performance levels were there.

Part III

Two readings which I feel have a common theme are the painting "Boucher going for gold" and the short story "through the tunnel". "Boucher going for Gold" is a painting by Ken Danby which shows us Guy Boucher while he is skating at the Olympics. The story Through the tunnel by Doris Lessing is a story about a young man who is determined to swim through an underwater tunnel at the risk of his life.

The theme I feel is common to both would be determination. In both works the character has a set goal and will do everything possible to strive and achieve it. Ken Danby's painting is an image of Guy Boucher while he is winning the gold medal, the look of determination and self confidence are clearly outlined on his face. In the short story "though the tunnel" Jerry is determined to be like the other boys and swim through the tunnel. Jerry is so determined that he would risk life and limb to achieve his goal. [172]

Through the Tunnel is a fictional story in which the author creates a character, a goal and weather he or she can achieve it, but "Boucher Going for gold" is a non-fictional event in which all the events are real and also very realistic. I find these two methods of transmitting ideas are very effective considering the possibilities. I find that Boucher going for gold is the most effective of the two for transmitting the artist's message because when you look at a painting you have to think about it and you are free to imagine more than if you were reading strait forward.

In Through the Tunnel we are told at the begining of the story how the character came to develop his goals, why. We are also told about all his work and training but in "Boucher Going for Gold" we can only imagine. A disadvantage of the painting is if a person knows nothing about Guy Boucher he will not understand the real meaning of the painting.

As we can see, the characters are not just related due to their similar goals but they must also have similar personalities, actions and behaviours ... they are winners.

The literary analysis writing revealed that the thread, however bare, of an argument or viewpoint had been presented. "A Manly Heart" and "Looking In The Album" were the preferred selections from the Resource Booklet. Both of these might be considered easier than the others. Students showed that they could pick their references wisely and worked with what they understood. Both selections appeared to elicit a deep response and the power of that connection no doubt sustained these students in their work. While many low students gave the appearance of being singularly detached from the material, borderline students demonstrated "affect" in a personal way. Many references from their year's work exhibited this compelling involvement.

This group often followed formulaic responding patterns. However, their work was also characterized by attempts which showed a sincere desire to make the formula work. In many instances the links surfaced and the unfolding of an idea that had been seized upon and re-shaped could be noted.

Part I-B

Theme: (Individuals are responsible for what they become but they are free to make choices no matter who or what they are)

- according to the theme above I would say it relates to:
  1. South Africa and the fight for Black freedom
  2. It reminds me of the way parents raise their children and what the children become in the future.
  3. It reminds me of a democratic society where you are free to make choices.
- I myself particularly like the themes:
  1. success doesn't come before hard work
  2. people are entitled to their freedom of choice
- The theme presented in the drawing by Robt. Day is presented in an original manner.

The theme of the drawing is: when there's a problem you have to deal with it, you just can't forget it because it won't go away.

It reminds me of the books "Catcher in the Rye" and "The Stone Angel".

In the book "The Catcher in the Rye" Holden Caufield has a problem, his mind is overloaded and it affects his nerves. He doesn't get help for his problem and he ends up in an institution.

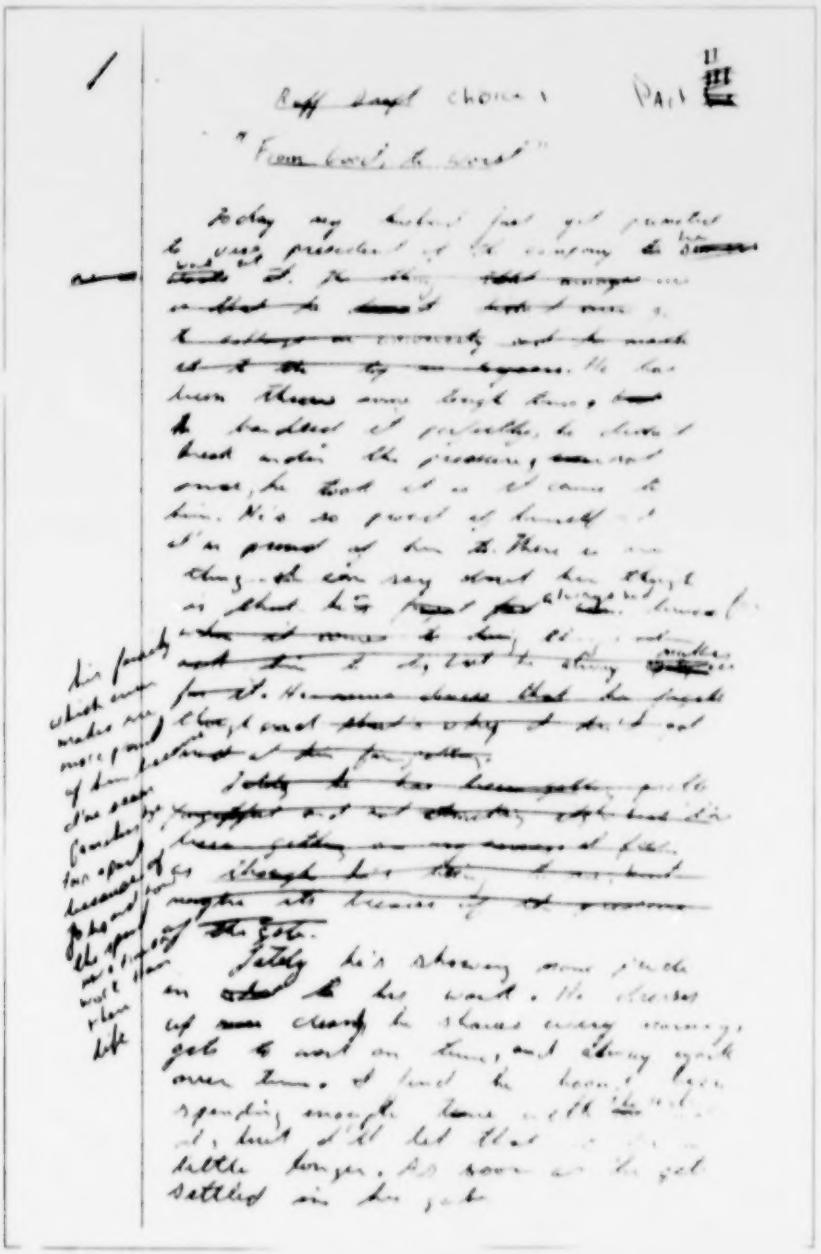
In the book "The Stone Angel," Marvin's wife had a problem with Hagar because she had to practically be tending on Hagar twenty-four hours. This one problem led to a chain of serious problems. Hagar ran away and Marvin and his wife would have arguments.

-The painting by Ken Danby and the non-fiction letter by Marlis M. Wehr has presented the same theme basically but in a different way. In the painting you have to look at the expressions on Boucher's face and the scenery to find the theme which shows that; if you work hard at something, success will follow.

In the letter, you read about how the Easter German people worked hard and struggled to obtain their freedom. It shows very clearly in the letter that success doesn't come before work because in the letter, people worked hard and then the wall came down.

5.3 LANGUAGE AND STRUCTURAL AWARENESS

There was evidence of re-working. Notice the changes between the following draft and its final version.



I got up the next morning about 9 o'clock and he had already gone to work that day I went to myself up to the [illegible] the lady person in the house and we talked over [illegible] for some months straight she waited my life without having a breath to [illegible] and I [illegible] waited [illegible] of a time + the last months I got the [illegible] up [illegible] we were going for a drive before I left I grabbed the chalk stuck and a few [illegible] cards

I left her a letter that said:

Dear John,

[illegible] dear, you [illegible] you're sleeping and I couldn't [illegible] the sleep you [illegible] to wake [illegible] and you [illegible] my stocking I see my [illegible] and my [illegible] you [illegible] to see you still [illegible] the John I know.

yours truly
Jackie

I never heard from my lover again after that.

Part II Choice I Final Copy

For Better or For Worse

Today my husband just got promoted to vice-president of the company he works at. He has gone threw some tough times on his way to the top. He handled them perfectly, he didn't break under the preasure, not once. He faced his problems as they came to him one by one. He's so proud of himself and I'm so proud of him to. There is one thing I can say about though is that he always had time for his family which even make me more proud of him because I've seen families be torn apart because the husband spent more time at work than he did with his family.

Latly he's showing more pride in his work. He dresses more properly, he showers every morning, and he even work over time, which he never used to do before. I find he hasn't been spending enough time with the kids and I, but I supose it's because he has to get settled in his new job.

The other day he came home in a rage because his company was getting sewed for what I don't know. Anyway he started taking out his frustration on me and he started to push me around which got me scared. Then he realized what he was doing and he left the house.

I'm starting to get sick and tired of my husband and his job now especially after what he did the other day. He never even talks to me any more like he used to, it's like I'm not a part of his life any more. What gets me mad the most is that he doesn't even spend with his kids niether. Now I know I'm not the problem in our relationship it's that stupid job of his.

The other night I took him out of his office and into our room to have a talk with him. I told him that he wasn't spending enought time with his kids or me which I wasn't going to take. I said it was good for him to take pride in his work, but he should take pride in being a father too. I though maybe after I had this talk with him he would realize he was spending to much time working and not enought time with his family. So I asked him to take friday off so we could take the kids to the park for the weekend. He told me that he had no time this weekend maybe some other day but not this week. I told him to forget it if he didn't want to spend time with his family I would go look for someone who would. I left the room and slept on the couch.

I got up 9 o'clock the next day and he had already gone to work. That did it I said to myself. If he thinks I'm going to be the only person in the house watching our kids, I'm leaving. For one month straight I watched the kids, without having one day break. What did he do? Nothing, he didn't even watch them for an hour this month. I got the kids up and told them we were going on vacation. Before I left I grabbed a few checks and credit cards.

I also left him a letter that said:

Dear John,

I'm leaving you because you've changed and I can't handle the change. You work to much and you pay no attention to your kids or me any more. I'm leaving for good John, I don't want you to follow me or look for me because I can't bare to see you any more.

Yours truely,
Marsha

Few major revisions were made between the draft and the final text. (This is the group which laboriously re-copies). Surface editing meant that a minimal requirement was met.

Lack of audience awareness, uncertain use of selected form, tendency to call on the essay form and employ it in identical fashion across the poetic and transactional language functions, and lack of control over language were also general descriptors of work in this range. Although work suffered from depth and substance, these students were generally able to present and support a viewpoint.

Wordiness often camouflaged real communication:

Part III

Misdemeaner; ruin that precious time which we all try to regulate while the decision is relatively passed on through plastic eyes. As Peter Stockmann purposely denies to his family and himself that his betrayal to the rights of his people are slowly taken away, he blindly rejects the truth.

No glaring and systematic mechanical problems were evident.

5.4 REDEEMING FEATURES

Strong points and particular qualities offset other major problems. While student competence in some indicators was questionable, other features tipped the scale and pulled the student toward a pass.

Notice how the following student offsets problems with surface errors - spelling, grammar, vocabulary, sentence structure, verb shifts - with:

- detailed and descriptive character development: *"He was unshaven, beer on the breath, and a cigar butt in his mouth. He looked at me, and belched right in my face ...."*
- a logical, coherent event sequencing that shifts between the past and present perspectives and is maintained throughout.
- internal thoughts, feelings and reactions of characters developed in conjunction with external action: *"I sat their in astonishment in what he had said"; "If you believe in something you are going to go to your farthest extent to help it."*
- ample background information for both character and setting to situate the action.
- different voices adopted for Frank, Jon, the Chief and the poachers, which are incorporated into the dialogue the writer ascribes to each.
- how the narrator is developed and maintained as a key character within the story.
- rhetorical strategies such as imagery - *"The forest was covered with the sound of flapping wings of various birds"*, foreshadowing *"That was the last thing that we really said to each other for quite a while"*, and realism *"This one scruffy looking guy came out of the screaming pack, he seamd to be the leader."*
- effective and varied time cues to guide readers: *"Before we knew it we were on the Creed reserve."*
- his personal view of environmental preservation effectively conveyed through the characters of Jon, Frank and the Chief.

Greenpeace and the Creeds

It all started a couple of monts ago in Ontario, on the Creed Indian Reserve. About 30 American petchers had moved into the resurve, they were hunting anything that come in front of their barrel. They were reported to be drinking, and doing drugs, as they fired their rifles at everything. This ment that they were going to destroy the forest and kill all the animals that

That's when we got the call in our office, Greenpeace Inc. It was Jon and Myself who got the assignement to go down to the resurve and get those guys out of there. Well we packed up and moved out as soon as possable. On the plane up to Ontario, Jon turned to me and said, "Frank we've got to be crazy doing this, there are so many of them and only two of us." I let out a sigh and a laugh to follow, then turned to him and said, "If you belive in something you are going to go to your farthest extent to help it". That was the last thing that we really said to each other for quite a while.

Before we knew it we were on the Creed Resurve. I kept wondering where the hell are the Creeds, and why are they not doing anything to the potchers. We had set up a camp and got ready to go out looking for the potchers.

It took us a couple of hours, but we did find them. Both Jon and Myself were wearing bright Red, and Orange, and Jon was useing the bullhorne. He was screaming out "Run animals Run we won't let them hurt you". As Jon said that, I saw two caraho and one doe run off into the woods, as the forest was coverd with the sound of flapping wings of various birds.

Well that sure as hell pissed off the potchers, they all came running out cursing and suwearing. We had told them that we were from Greenpeace, and what they are doing is wrong. This one Scruffy looking guy came out of the screaming pack, he seamd to be the leader. He was unshaven, Beer on the Breath, and a cigar Butt in his mouth. He looked at me, and Belched right in my face, and then said, "My name is Bob, and well I am talking on behalf of everybody here. The two of you leave now or we will be forced to hunt the both of you, because you scared all the animals away"! We held our ground until there was a gun fired in our direction which skimmed Jon's head and hit the tree he was stood in front of. That when we turnd and ran for our lives.

Well we decided to find the Creeds and get there help. We figured this is there land, they should know what is going on, and what these potchers are doing to it.

To my great surprise when we had spoke to the Creeds Chief, who was compleatly against killing animals for game. When we told him about what the potchers were doing to the animals and his land he became enraged. He turnd to me and said, "When the earth has been ravaged and the animals are dying a tribe of people from all races, creeds and colours will put their faith in deeds, not words, to make the land green again. They will be called 'Warriors of the Rainbow', protector of the environment". I sat their in astonishment in what he had said.

The Chief then turned to his tribe and informed them with what to do. He told them to search out the evil ones and captur them one at a time, so nobody gets hurt. The Chief turnd to Jon and myself and said to stay where we are, we already did enough.

Within a couple of hours the tribe had captured all 30 potchers and had them tide to stakes. The Chief said that he was just going to scare them, by pretending to burn them alive. They were pleading for there lives and swore that they will never do it again. The Chief then had a couple people from his tribe to escort the potcher of the resurve. As Jon and myself were leaving the Chief told us to rember one thing. "Thou Shalt not have to kill, but need'st to strive officiously to keep alive".

6. DESCRIPTORS: HIGH MARK RANGE (86-100) RECURRING PATTERNS

These papers gave the teacher-correctors cause to celebrate language. Following the depression associated with the low papers and the frustration associated with the borderline papers, the correcting session was truly able to conclude on a "high" note. The quality of presentation was consistently outstanding and language dexterity was noteworthy. Idea generation was equally solid but generalizing occurred at the expense of substantive working with the text to create problems with development.

> *Death of a Salesman represents a relatively common man in his struggle with the harsh realities of life. Willy Loman is a salesman who has spent his life in a dream world pursuing a goal which he will never achieve. Willy has a notion of success which he has never been able to achieve. His vision of Biff, for example, is not in keeping with the reality of his son's existence, but is based on an illusion founded years earlier when Biff was in youth. Willy has an unrealistic approach to solving problems, preferring the quick and simple method of closing his eyes to all conflict.*
>
> *Willy Loman has obviously mistaken his identity. In Death of a Salesman, he has assume a character other than his true one. Willy has sacrificed himself to popularity and success. Willy has ignored all conflict, and attempted to create a different image of himself by lying about the past.*

6.1 WILLINGNESS TO TEST OUT PERSONAL IDEAS AND IDEAS OF OTHERS

The degree of self-awareness was striking. Questioning, re-testing of interpretations and initial responses, and return-to-text strategies characterized much of the Part I preliminary work. Many students in the other categories had pounced on the frontispiece quotation of Jean-Paul Sartre, and in particular the word "choose". They automatically assumed the theme was choices, and this initial assumption was seldom questioned. Students in the high category tended to hold back until all selections were examined and little was accepted at face value. Often rehearsal notes indicated several possibilities for theme. Choices were discussed in groups, views of others were weighed carefully and ultimately a decision was made.

> *Part I*
>
> *Recap on Quotation*
>
> *Having had more time to think about the first quotation, I have more to say about it. The fact that Sartre is saying that we are born equally and our whole destiny depends on our actions seems strange. What of heredity? Religious and social restrictions? What of the social class you are born into? These external factors have a great part to play in our destiny, we have no control over them. If a woman of the 18th century said she wanted to become a politician, she would have never been taken seriously. We don't have total freedom. We are made to think we have freedom of choice but in choosing yes or no to a question we don't realize the question has already been provided by external forces. I don't mean to be fatalistic. We do have a great amount of freedom, but, not as much as we think we do. Sartre was being naive.*

6.2 RISK TAKING

In Part II, the safer forms of narrative and personal essay were not as commonplace as found in other categories. Several students wrote poetry or crafted short stories and showed a comfortable understanding of their chosen forms.

"His" Choice

You proudly swagger out of the council,
Waiting for the world's applause,
Politician without a conscience,
Martyr without a cause.

Statistics fool with decency,
Plebiscital storm blocks your aim,
Raging with unbeatable quarries,
Straining at invisible chains.

And now you're trembling on a rocky ledge,
Staring down into a heartless sea,
You can't face life on the razor's edge,
"Choice" not what you thought it would be.

All of us get lost in the darkness,
Dreamers look to steer by the stars,
All of us get caught in the gutter,
Believers turn to clutch at the bars.

Turn around and walk the razor's edge,
Turn around and rail the jumper's ledge,
Don't turn your back and slam the door on me.

It's not as if your barricade,
Blocks the only road,
It's not as if you're all alone,
In wanting to explode.

Someone set a bad example,
Made surrender seem alright,
The act of a noble warrior,
Who lost the will to fight.

And now you're wrestling what the "others" said,
Facing up to judges bent on greed,
You can't live life hiding in your bed,
Commitment stalled by world in need.

Some of us choose guides from the heavens,
Tamper with lives by celestial voice,
All of us must make a decision,
And if not, we've still made a choice.

It's not as if you've no good will,
To stop the homeless tears,
You stare with spite at the dollar bill,
Your indecision builds other's fears.

You know there is no absolution,
To your rational point of view,
You know what colleagues told you,
Disregarded those aching few.

And now you're standing with a gun in hand,
Staring down the bore that holds their fate,
No salutes to your surrender,
Nothing noble in your fate,

Christ what have you done?

6.3 STUDENT-DIRECTED

In Parts II and III the majority opted for choice A which allowed students to carry on with work started earlier. None of the teacher-directed choices appeared to have significant appeal.

6.4 INTERRELATING AND SYNTHESIZING

The ability to go beyond analysis to synthesis became a hallmark descriptor of work in the nineties' range. However, analysis, as opposed to synthesis, was done most: many students tended to analyse one work at a time, with little interrelating of the texts in question. Work also revealed a profundity of thought often developed by the writer's own experiential knowledge.

This is how one writer concludes her discussion of Sir Thomas More and Dr. Thomas Stockman:

> This is not to say that there do not exist modern Thomases, for there are many. Nelson Mandela has spent over a quarter of his life in a South African prison for his convictions. He believes that all people are equal regardless of their race or creed, and for this belief he has sacrificed everything except his spirit. He was tortured, starved, and left in solitary confinement for decades. He never decided to silence his voice and be passive, he stood up for his fellow countrymen, and was willing to suffer all that he did.
>
> Dr. Henry Morgentaler is another example of a person who is not giving in under pressure, or changing his beliefs. He runs an abortion clinic in Canada, and is presently facing severe criminal offences and imprisonment for performing abortions even though they were illegal. He believes that women should be permitted to have control of their own bodies, and be allowed to seek an abortion without it being a criminal offence. He is not only willing to be jailed for his beliefs, but also to remain guilty in the eyes of the law by continuing to keep his clinics open.
>
> Stockmann, More, Morgentaler, and Mandela are four admirable people since they have refused to give up under pressure, and have always held on tightly to their convictions. We must all adopt their attitudes and realise, that although there may be many sacrifices to be made if we stand up for what we believe in, it is essential to our spirits and the fate of humanity.

6.5 CONTROL

They seldom lost it. The developmental pattern unfolded coherently and consistently all the way through the work. You could actually trace and re-trace the steps, giving due allowance for intuitive leaps.

> *PART I-B*
> *• The major theme of this package is one about making your own choices and opinions and doing what you feel is right. It is also about what you make of yourself.*
> *• In the manly heart, the young man refuses to accept who he is, and because he does not accept it, neither does anyone else.*
> *• In I saw a man pursuing the horizon, the man refuses to accept reality. This is very closely linked to the manly heart in that there is a strong refusal and dismissal of the hardships of reality.*

*Intermission — Theme

- accepting reality for what it is
- making yourself from your own opinions, not standing with the flock.

• I found that another theme throughout several of the pieces is one of making your own decisions such as in:
• To Certain Friends - where we are told to "walk in open air, and in unknown places;" - for to stand with the popular opinion is fruitless.
• Jigsaw II - where we are shown that to make our own lives and not live the lives of mechanization is better.
• A promised land - where it is said on the second page, bottom of 1st column that to have values, no matter what they may be, is preferable to having no values at all.
• Greenpeace message - that doing something gets things done, not talking about doing something.
• An enemy of the people - Dr. Stockman goes against all things apparently telling him to let the pollution subject lie, and goes with what he feels is right deep down.

• • •

• With Paul's Case, he could not live in the real world, his world was one of unreality, of living the plays that he saw when working at the theatre. I found this to be representative of the same theme in the drawing of the car. The father is trying to say that we must face reality, no matter how hard it gets.
• All the pieces listed on the previous page all have a common theme: that of doing what you feel is right, even if everyone else is going against you. The novel 1984 is also in that class. Winston goes against the whole political system and government and the whole population with what he believes. He is determined to retain the values of humanity.
• I find that Sonnet XCIV talks about the fact that the pure of deed and opinion can change for the worse and become worse off than those that never stood for anything. MacBeth started off with all the best intentions of becoming king and becoming the best king to lead his people, but was poisoned by the power.

* I found that most of the pieces with this theme are Fiction, it being hard to find true stories carrying this idea.

Character

• The man in ... Pursuing Horizon refuses to accept the reality that he will never catch the horizon. He is stubborn, just like Donald Martin in the Manly Heart who refuses to accept the fact that he is poor and is ashamed of his mother's store and his neighborhood. Also, Paul, in Paul's Case in the same way, dismisses reality because it is too painful and so lives in the make-believe world of drama. All these characters are lost with themselves because they do not live with even the remotest acceptance of their positions.

Theme:

- I have made many choices this year about who I am to become. Although many people around me are cool and rebellious and attractive in their differences, I stood with my choice to stay away from them because of the lifestyle that went along with them: drugs, booze, and sometimes sex. I stayed or went to those people that I found would be good for me, even if it meant leaving the positive aspects of some people.
-I enjoyed the determination theme because the picture of Boucher in particular I found to be quite potent in the expression in his face. I also enjoyed the theme of choice because I find myself making alot of very important and personal choices this year, and I like the way I'm headed.
- The reality theme is presented in a twisted comical way in the drawing of the car. Kind of a shock actually.
- With the theme of acceptance, Stephen Crane gets right to the point in saying that someone is convinced that he can do the impossible; whereas Hugh Garner give an example of someone who cannot accept a particular situation in his life, a normal everyday situation contrasting a universal, metaphoric example in ... Horizon. These were presented one in poem, the other in short storys. The unrealistic one was left for the poem: an understood medium of portraying unreality.

Character:
I sometimes feel like the boy in The Manly Heart, where I am not really embarrassed of people I am introducing , but am cautious. (I have to catch myself sometimes).
• Dr. Stockman reminds me of Winston Smith (1984) in that they both are determined to solve a problem that basically only they saw. They fought an uphill battle, and they fought it alone.
• In I saw a man Pursuing the Horizon, the man's value of never accepting the truth is shown in that he chases the horizon! True, this is an exageration, but it proves the point.
• In A manly Heart, Donald slowly realizes that what he thought of his poor family and town came back on himself, and so he saw the fault in his ways. Both these are a dismissal of the inevitable, a futile hoping that the unwanted would disappear.
Specific Topic: I am choosing theme. I wish to explore further the idea of choosing against all odds with the idea of following your own personal truth.
Form: I will choose essay because it enables me to show an opinion quite easily. An editorial would also do this, but I do not have a specific event to comment on.
Purpose: I wish to get my personal learnings across about making choices that influence one's situation in life, about choosing between right and wrong and about sorting out difficult questions.

6.6 VARIETY, RICHNESS; PRECISION OF IDEAS AND LANGUAGE

Students in this category demonstrated an ease and flexibility with language in shaping their ideas. At times, there was a tendency to overkill:

> *She had been passed out on the musty green couch, intoxicated, perhaps by the permeating odour of the dank, carpetless basement or the mouldy stench of green velveteen fabric curled up dejectedly at the legs of the old couch, a result of the wet Spring and flooded basements. Veronica had stood above her moments before her departure. She had stared at her mother in open disgust thinking how odd it seemed that her arm should hang over the couch that way, like corpses in horror films, covered by a sheet which proclaimed death and aloofness in its very whiteness and yet this arm would keep slipping out screaming for life.*

6.7 SUMMARY

To conclude, the following example is indicative of the portfolio work submitted in this category:

> *PART I-C*
>
> *Idea #2*
>
> *Possible Story*
>
> *- I also like the courage/faith idea. In many of the readings in the Resource Booklet, I found this reoccuring aspect. In Enemy of the People, Tom had the faith in himself to stand up for his beliefs. In Three Cheers For Berliners, a whole country had faith and pulled together to produce an extraordinary outcome. Determination played a key role in the unification of East and West Berlin. In Greenpeace Canada, the theme was that when many people come together, great things can be accomplished. Courage, faith, and determination is shown in all these readings.*
>
> *- In all the above readings, the characters involved had self-confidence in themselves, and this produced the good result. I would like to show how another kind of confidence is also beneficial. Maybe confidence and faith projected towards a certain thing. This character can have so much faith that his energy explodes.*

Form

- I have a good idea to convert this idea into a fantasy story. I have always wanted to explore this area of writing, but never have because of my lack of imagination. But, now that I have a solid background, I'll give it a try!

Purpose

- show how confidence can make one achieve any goal
- never give up - > anything can be attained with the right attitude
- faith

Point of View

- faith is the best asset one can have; it makes us believe in ourselves and that produces positive results - dreams do come true

Techniques

- humor - > I'd like to make this a fantasy story
- flashback - > Zeke will look back on how his classmates laughed at him

Purpose

I want to demonstrate that dreams do come true; anything is possible if we have faith.

Outline

I INTRODUCTION *- a shy, insecure, young boy puts all his love and faith into one aspect - all his time and energy*

II RISING ACTION *- show his sadness in life and love for this one thing (maybe an animal)*

III CLIMAX *- boy turns into this thing because of all his faith*

IV FALLING ACTION *- he has finally found happiness*

V CONCLUSION *- dreams do come true - can be anything you want to, if you truely believe in it.*

Characters

- I - (told in first person form)
- my cousin - Zeke

Conflict

- my main character will be have an internal conflict eg. insecure and shy
- this leads to his love for birds
- puts all his time and energy into this one aspect of his love
- birds are the only things that makes him happy

Decision

- I decided to go with idea #2, because it allows me to use my imagination. I do not have much, but I would like to learn to develop it. So, the fantasy about a boy with faith in "something" is my final decision.

Notes to Myself

- At the beginning, I want to show how unhappy Zeke is. Maybe a flashback about some boys mocking him, "skinny, ugly, nerd"
- I want him to be smart
- around 12 years old when he "changes"
- finally feels that he fits in, after he "transforms"
- found his paradise
- the bird with the twinkle in his eye - will be Zeke - how to tell him apart
- cousin is nice to him, but also pitys him

FINAL DRAFT

True Believer

Nothing in this story is true. That is, if you don't believe in were-wolves or the Incredible Hulk. Some people doubt, others just don't know. This story is for the true believers. Listen ...

My cousin Zeke and I lived in Victoria, British Columbia. We were both thirteen years old then. He was everything that I was not, small thin, quiet, with sad, brown eyes. The only subject that could excite him were birds. He loved them so much, he often wished he was a bird that could be free and fly over the vast land.

And his wish came true.

I remember being happy that Zeke had agreed to go out with me that evening. I recalled the day's prior incident where some boys in the 'in-crowd' played a cruel joke on my poor cousin. Simon, the leader of the 'Cruzing Kids', as they like to be called, asked Zeke to play football with them. Zeke eagerly agreed, as he was always trying to find a way to fit in. The Cruzing Kids found every possible way to humiliate and torment Zeke. He was on the playing field, trying his hardest, when Simon came along and yanked his pants down! Can you imagine my shy, scrawny, thirteen year old cousin's embarrassment? Well, I could and my heart ached every time I thought of the pranks he had to endure. I was trying to get his mind off that awful experience. I knew the only way I could persuade Zeke to join me was by mentioning the Bird Display at the Victoria County Fair. So there you have it; that is how I found myself walking into a green straw hut with a neon sign reading 'Birdies, Tweeties, we got 'em all. Come soar with us'.

That Friday night, a storm was brewing; we could hear the roaring of the angry skies nearby. As soon as we had paid our two dollar admission fee, Zeke rushed towards the bird display. I slowly followed. As we stepped inside, a flock of birds flew overhead. An African Grey parrot said, "Hellow, Polly want a cracker?" It was another world, full of exotic sounds, smells, and colors.

Zeke's usual sad eyes were alive with joy. He darted from cage to cage, talking to each of the birds. His eys seemed to communicate a special message that only his feathered friends could understand. It made me happy to see him so happy.

We passed a cage that made Zeke stop abruptly. I could see a glow beginning to encircle Zeke's eyes. Inside the cage, was a huge macaw parrot. He was bright red with beautiful yellow feathers around his neck; he was magnificent.

With a smile, Zeke reached up with both hands. The parrot turned his head sideways and leaned down. They gazed at one another as two long lost friends would. At that moment, my cousin changed forever.

There was blinding flash a thundering clash. I could smell fumes coming up from something nearby. Birds screeched with terror and banged themselves against the sides of their cages. I could feel my heart racing against my chest. I reached for the comfort of Zeke's hand, but found myself grasping air. Zeke was gone.

There were now two parrots inside the cage. My rational mind told me that it was only my mind playing tricks on me. Frightened, I called out to Zeke. The parrot on the left rocked and whispered, "Zeke." I came closer and called again. The same parrot rocked again and said, "I am Zeke."

Zeke had become a were-parrot.

He flew away as the lights came back. He perched high and screeched his joy to the world. The other parrot joined him. They chatted, swooped, and played tag. Soon, the whole display joined in the happy reunion. A shy human being had become the leader of birds.

I knew at that moment, that Zeke had found his paradise. He had created his own world, full of happiness. Zeke had refused to accept a life in which he was unhappy, a life in which he didn't belong.

It's now 1990, seven years from the day Zeke became a bird. I often think of my cousin and I think I even saw him once. I was walking in the park and I spotted a special bird in the sky. He seemed to be encircled with a glow and possessed a special twinkle in his eyes. I even think I saw a human smile grow out of his beak. I knew that was my cousin, Zeke.

Zeke proved to me that you can become anything you want, anything at all, if you truely believe in it. Zeke now soars with the eagles high in the cradle of the living wind; he is a legend to me and my imagination. I am a true believer ...

Appendix A

STUDY RECOMMENDATIONS
1989

4.2 RECOMMENDATIONS

Examination correction is not an easy task. English teachers may teach English at more than one level, or they may also teach subjects other than English. In many schools, such teachers proctor the same number of hours as all other teachers in the school even though English teachers' correction workload, especially in June, demands long hours and tremendous concentration. In order to recognize the challenges that face English teachers and to improve examination correction conditions and practice throughout Quebec, the following recommendations are made.

First of all, it is recommended that a sample of high school leaving papers continue to be collected and corrected by the MEQ. Sample papers from among the collected papers should be published each year to illustrate the application of the correction criteria and to promote the acceptance of a common set of standards by English teachers in the province.

Secondly, it is recommended that the MEQ set up cooperative correction centres in selected parts of the province. The purpose of such centres would be to allow teachers, especially those who are the only English teacher in their school, to work collaboratively on examination correction.

Thirdly, it is recommended that the MEQ study the ways and means to pilot the secondary five examination. Such piloting wou .d result in higher quality examination questions. Perhaps more importantly, pilot testing would produce actual student writing, samples of which could be included in the examination's correction guide.

Fourthly, it is recommended that the MEQ continue to develop in-service projects which deal with the application of evaluation criteria and examination correction procedures. It has been demonstrated that practical projects, like the one which led to the publication of sample examinations, are greatly appreciated by teachers and school administrators alike.

Fifthly, it is recommended that two teachers correct all of the writing produced by each student on the high school leaving examinations. The purpose of such joint evaluation is to ensure that every student's work is evaluated as accurately as possible.

Finally, it is recommended that school boards determine teacher workloads, i.e. teaching and correcting, for the June examination period. Once the results are calculated, consideration should be given to teachers with heavy loads by exempting them from examination supervision.

Appendix B

Gouvernement du Québec
Ministère de l'Éducation
Direction générale de l'évaluation et des ressources didactiques

Secondary School Leaving Examinations

630-516

June 1990

English Language Arts 516

Marking Guide

TABLE OF CONTENTS

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- Using the Evaluation Criteria Guides 3
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- Recording the Marks 5

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- Appendix A: Evaluation Criteria Guide, Part II
- Appendix B: Evaluation Criteria Guide, Part III
- Appendix C: Mark Record

OVERVIEW

The English Language Arts 516 examination assesses the extent to which students use language effectively in formulating their ideas, understanding the ideas of others and communicating them for a variety of purposes and audiences. It endeavours to reflect the teaching and learning principles as stated in the English Language Arts Secondary I - V program. The evaluation assignments and criteria are based on the understanding that the examination situation provides the following:

- opportunity for students to respond and compose and to call on the rehearsal and editing strategies they are accustomed to using;
- opportunities for personal and peer interaction in order to generate, expand upon and clarify understandings.

The purpose of this guide is to facilitate teachers' application of the evaluation criteria and the subsequent assignment of student marks. Guidelines are also given for recording and follow-up requirements.

MARKING PROCEDURES

ORGANIZING THE MARKING CENTRE OR GROUP

- Each student's work - both Part II and Part III - should be looked at by two teachers. (It is understood that in some geographical regions of the province, this is impossible.) Some symbol or signature will be required to show that a paper, or part, has been marked by the first and second marker.

- It is essential that Part I of a student's paper be available while both Part II and Part III are being marked; i.e., Part II of a student's paper cannot be marked by one teacher at the same time as Part III of that same paper is being marked by another teacher.

- One person should be designated the responsibility of reviewing papers that require a reread: i.e.,
  - papers where a significant discrepancy appears the scores of the two markers
  - papers where there is a significant discrepancy between the student's year mark and examination mark
  - papers with a "near pass"
  - all failing papers

  Such rereads will be necessary only after the complete examination has been scored.

- Steps should be taken to ensure the confidentiality and security of the marking material and locale.

- Photocopies should be made at this time: for each student, two copies of Appendix A, two copies of Appendix B and one copy of Appendix C are needed.

- Provision should also be made at this time about how best to complete the feedback requirements outlined on pages 6 and 7 of this Guide.

USING THE EVALUATION CRITERIA GUIDES

- Time should be provided before the actual marking begins for teachers to practice using the criteria guides on a selected number of sample papers. The sample papers should be chosen to reflect, insofar as possible, a mix of anticipated performance levels.

  This preparatory stage is crucial as it provides an opportunity for teachers to examine the marking criteria carefully and become familiar with their application. It alerts markers to problems that may arise for individual teachers.

  It is the markers' responsibility to negotiate concensus about application of terms such as "minimal link", "some evidence", "adequate preparation". Teachers should, during such preliminary sessions, talk through their understandings of the evaluation criteria and establish uniform bases for marking that are acceptable to them and fair to students.

- The guidelines decided upon during the preparatory stage should be placed on file or made easily available for reference throughout the marking period. It is entirely possible that a group of markers will find it helpful to pause at some point in the marking period and return to the sample papers, using these guidelines as points of reference.

- The "performance guide" on the Evaluation Criteria Guides (Appendices A and B) is designed to assist teachers to see at a glance the level at which a student is working. As markers place a tick in the appropriate mark range opposite each criterion, a pattern will emerge from which a teacher can determine the total score out of fifty. **It is important to note that all six criteria must be in the "pass" category for an overall passing paper.**

  Examples of sample performances shown on the following page illustrate how the performance guide may be used.

  Sample A reflects a student who has not passed the minimum level for all criteria, therefore fails.

  Sample B shows how a teacher could easily determine that a student's mark will be in the high 40s for the piece of writing.

  Sample C (two examples) shows how two markers have differed in scoring the same piece of writing. In this case, the pattern of check marks would assist the reviewer, who would then be able to focus on criteria no. 1 and no. 5 when re-evaluating the assignment.

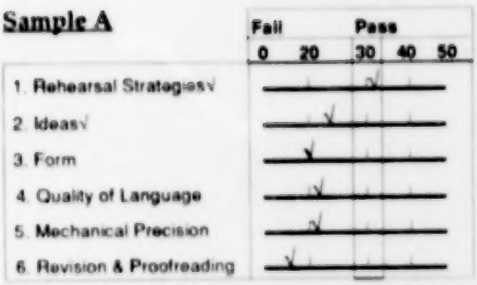
  Sample D represents a situation that possibly will call for a reread, depending on the student's marks in the other part of the examination.

- Scores on the two Evaluation Criteria Guides for each of Part II and Part III will be averaged and entered on the Mark Record (Appendix C).

SAMPLE PERFORMANCE GUIDES

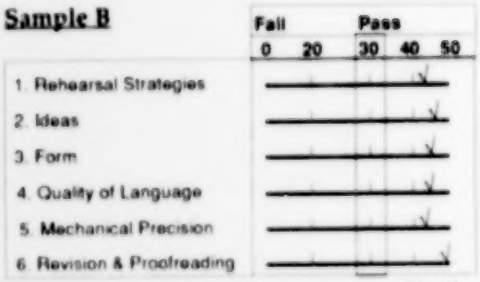
(See Appendices A and B)

Sample A



22 / 50

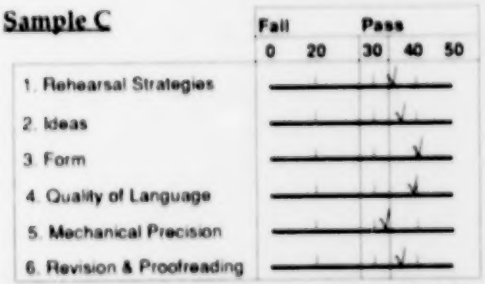
Sample B



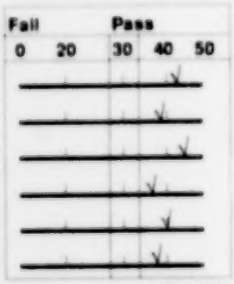
47 / 50

0 10 20 30 40 50

Sample C

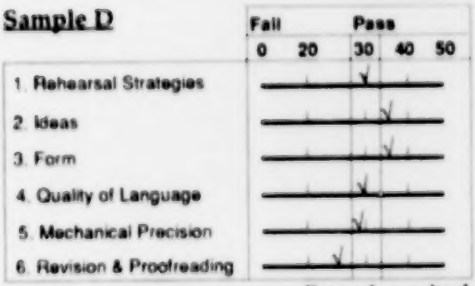


33 / 50



42 / 50

Sample D



Reread required

RECORDING THE MARKS

- The two scores on the **Mark** Record (Appendix C) will be added together for a total mark out of 100 for the complete examination. It is this final mark for the English Language Arts 516 examination that the school will transmit to the Ministère.

- The Mark Record should be stored in the examination envelope.

FOLLOW-UP BY THE MINISTÈRE DE L'ÉDUCATION

INTRODUCTION

It is the intention of the ministère de l'Éducation to prepare evaluation guidelines to assist teachers in their marking of student writing. In order to generate appropriate criteria, actual writing samples from Quebec students will be studied, and a certain number of these may be used as models which illustrate scoring ranges. A representative sample of marked papers from the English Language Arts 516 examination of June 1990 is required for this study. Confidentiality is ensured. This applies to all students and all schools.

PROCEDURE

- Each school is asked to forward to the Ministère 30 percent of the papers (Parts I, II and III) corrected at the school, as follows:
  - the bottom 10 percent of all the papers
  - the top 10 percent of all the papers
  - 10 percent of the papers whose marks fall within the middle range

- **It is important that the package of examinations returned to the Ministère be identified with the name of the school and school board and includes a list, in alphabetical order, of the names of all students whose work is enclosed. Please ensure that the Mark Record, fully completed, is included in each student examination envelope or securely attached to it.** Such identification will enable the MEQ to locate quickly the paper of any student who requests a mark review.

- Each school should keep a record of which students' envelopes have been forwarded to the MEQ, in case of an appeal.

- Schools are asked to forward these examination envelopes before June 30 to the following address:

  ELA WRITING STUDY, 1990,
  Ministère de l'Éducation,
  Direction générale de l'évaluation et des ressources didactiques,
  9e étage, 600 rue Fullum, Montreal, QC, H2K 4L1

  Attention: Beverly Steele

- Further information can be obtained from:

  Beverly Steele - (514) 873-2161

REQUEST FOR FEEDBACK

The MEQ welcomes feedback from teachers on the content and format of the English Language Arts 516 examination. Please record your comments on this sheet and return it to the Ministère along with the sample papers requested.

1. Your reactions, suggestions, questions:

The reactions of your students:

Name: _____ Telephone: _____

POETIC WRITING: PART II

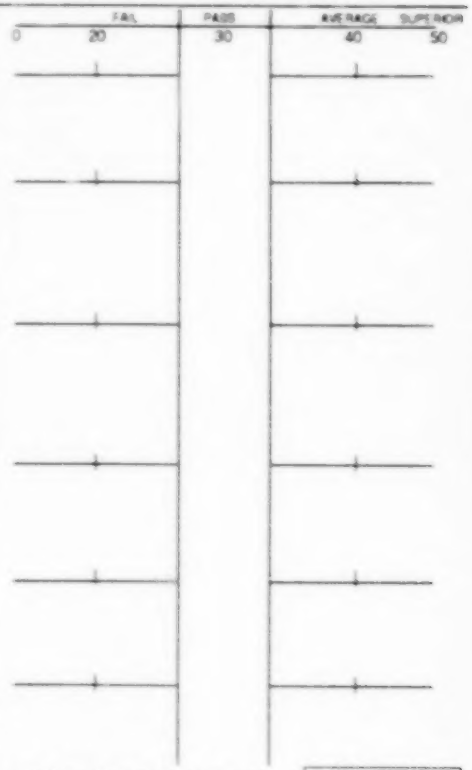
APPENDIX A
* two photocopies per student

EVALUATION CRITERIA GUIDE

Student's Name: _____

Marker: _____

CRITERIA	PROFILE OF 60% (PASS)	PERFORMANCE GUIDE (√)
1. REHEARSAL STRATEGIES	• adequate preliminary development (Activities in Parts I-A and I-C have been addressed.)	
2. IDEAS	• minimal link with an idea presented in the material of the Resource Booklet • evidence that the writer has a central idea to convey • apparent attempts to shape, clarify and/or expand viewpoint	
3. FORM	• some discernible pattern in arrangement of material • some evidence of knowledge of attributes of chosen form • meets requirements of the assignment as given (length, number of references, etc.)	
4. QUALITY OF LANGUAGE	• level of language is appropriate for purpose and audience • some variety in words and expressions • attempts to employ writing techniques to engage and satisfy the reader	
5. MECHANICAL PRECISION	• grammar, spelling and punctuation generally respect the rules of the English language (occasional and minor errors rather than frequent and major errors)	
6. REVISION AND PROOFREADING	• reordering and rephrasing of first draft attempted where needed • editing of first draft attempted (Dictionary use should virtually eliminate spelling errors.)	



All 6 criteria must meet pass requirements.

TOTAL: /50

TRANSACTIONAL WRITING: PART III

APPENDIX B

* two photocopies per student

EVALUATION CRITERIA GUIDE

Student's Name: _____

Marker: _____

CRITERIA	PROFILE OF 60% (PASS)	PERFORMANCE GUIDE (√)
		FAIL 0 20 | PASS 30 | AVERAGE 40 | SUPERIOR 50
1. REHEARSAL STRATEGIES	• adequate preliminary development (Activities in Parts I-A and I-B have been addressed.)	
2. IDEAS	• selection of an idea that interrelates diverse materials (thesis) • some evidence of a personally developed stance • at least one carefully considered reference to material in the Resource Booklet and materials studied during the year	
3. FORM	• some discernible pattern in arrangement of material • some evidence of knowledge of attributes of chosen form • meets requirements of the assignment as given (length, number of references, etc.)	
4. QUALITY OF LANGUAGE	• level of language is appropriate for purpose and audience • some variety in words and expressions	
5. MECHANICAL PRECISION	• grammar, spelling and punctuation generally respect the rules of the English language (occasional and minor errors rather than frequent and major errors)	
6. REVISION AND PROOFREADING	• reordering and rephrasing of first draft attempted where needed • editing of first draft attempted (Dictionary use should virtually eliminate spelling errors.)	

All 6 criteria must meet pass requirements.

TOTAL: /50

APPENDIX C

MARK RECORD

STUDENT IDENTIFICATION:

Name: _____

Permament Code: _____

School: _____

School Board: _____

Class Group: (Check one.)

Enriched _____ **Regular** _____ **Basic** _____ **IPL** _____ **Other** _____ **(Specify.)**

MARKS:

PART II (Add marks of both markers and divide by two.)	**/ 50**
PART III (Add marks of both markers and divide by two.)	**/ 50**
OVERALL MARK FOR THE EXAMINATION	**/ 100**

For Use of Ministère:

Appendix C

STUDY

RESPONSES BY SCHOOL AND/OR BOARD

	SCHOOL BOARD	SCHOOL
A	Baie-Comeau H.S.	Baie Comeau H.S.
B	E.C.S.	
C	E.T.S.B.	Alex. Galt
		R.R.H.S.
D	Yeshivah Merkaz Hatorah	
E	Sedbergh School	
F	Jewish Peoples School & *I. L.* Bialik	
G	Eastern Quebec	Saguenay Valley
		Three-Rivers High School
		La Tuque High School
		Shawinigan H.S.
		Jimmy Sandy Memorial
		Quebec High School
		A.S. Johnson
		Maclean Memorial
		Queen Elizabeth High School
H	C.S. Pontiac	Jean-Paul II
I	C.S. de Val d'Or	
J	U.T.T.	Herzliah St-Laurent
K	C.S. Rouyn-Noranda	Hebert School
L	C.S. de Trois-Rivières	St-Patrick's High School
M	C.S. de Jonquière	St. Patrick's High School
N	C.S. de la Haute-Gatineau	Cité Étudiante
O	Bishop's College School	
P	Laurentian School Board	Laurentian Regional High School
Q	Lakeshore School Board	Lindsay Place High School
		Beaconsfield High School
		John Rennie High School
		Macdonald High School
R	Lower Canada College	
S	Prep School	
T	Emmanuel Christian School	
U	Villa-Maria	
V	Selwyn House School	
W	P.S.B.G.M.	Options II
		Lachine High School
		de Roberval High School
		Wagar High School
		Westmount High School
		Montreal West Academy
		F.A.C.E.
		Mille-End
		Outremont High School
		Winston Churchill High School

		Shadd Academy
		West Hill High School
		LaSalle High School
		Van Horne High School
		Elizabeth House
		Mind High School
		Riverdale High School
		École Sec. Mont-Royal
		Argyle Academy
		Rosemount High School
		Dorval High School
X	Kells Academy	
Y	Stanstead College	
Z	Sainte-Croix School Board	Father McDonald
AA	Bedford School Board	Massey Vanier High School
BB	Jérôme-LeRoyer School Board	Laurier MacDonald High School
CC	School Beth Jacob	
DD	Loyola	
EE	Saint George's School	
FF	The Study	
GG	École Sacré-Coeur	
HH	P.R.S.B.W.Q.	Percival High School
		P.W.R.H.S.
II	C.E.C.M.	Pius-X High School
		Doorways School
		James Byng
		Pearson Comprehensive
		D'Arcy McGee
		Marymount Academy
		John F. Kennedy
JJ	U.T.T.	Herzliah High School (Snowdon)
KK	Queen of Angels	
LL	Sault St. Louis School Board	Lasalle Catholic High School
MM	Chateauguay Valley Prot.	Howard Billings
		Chateauguay Valley Regional
NN	Baldwin-Cartier	Pierrefonds Comprehensive
		St-Thomas High School
OO	Richelieu Valley	Richelieu Valley High School
PP	P.S.S.R.S.B.	Royal George
		Lemoyne-d'Iberville
		Chambly County High School
		Centennial High School
QQ	Regional S.B. of Gaspesia	C.E. Pouliot
		Grosse Ile School
		Bonaventure
		Escuminac Inter. H.S.
RR	C.S. d'Aylmer	É. S. D'Arcy McGee
SS	Laurenval School Board	Joliette High School
		Lake of Two Mountains
		Rosemere High School

Appendix D

CORRECTOR'S RECORD SHEET **Code:** _____

Corrector: _____

MEQ MARK

PART II _____ / 50

PART III _____ /50

TOTAL _____ /100

YOUR REACTION TO THE DESCRIPTION OF THIS PAPER

1. What is your first general impression of the work you have just read?

_____

_____

_____

_____

_____

_____

_____

2. Do you agree that this paper is representative of its designated category:

	Yes	**No**
Superior	( )	( )
Bare Pass	( )	( )
Fail	( )	( )

3. Select one or two criteria which have influenced your decision concerning the quality of this writing and explain how these criteria function within the text. Illustrations, examples and general comments would be useful.

DESCRIPTION OF THIS WORK

Comment on any of the following - or any others - which you feel characterize this work: second language; attitude/sincerity/engagemnt in writing, personal voice, audience awareness, context development, language richness, integration and density of ideas and language .....

Appendix E

	Exceptional*				Part I		Part II			Part III			Re-read Req		Variance of + or - 7 pts			Changes of Categories (High, Bare Pass, Low) by the markers from the school
	Private	Public	Male	Female	Done	Not Done	A	B	C	A	B	C	Yes	No	Yes + 7 Pts	- 7 Pts	No	
Exceptional Lows	2	37	25	14	23	16	18	7	14	9	18	12	7	32	8	8	23	2
Regular Lows	3	117	78	42	74	46	69	14	37	40	53	27	27	93	39	11	70	2
LOWS	**5**	**154**	**103**	**56**	**97**	**62**	**87**	**21**	**51**	**49**	**71**	**39**	**34**	**125**	**47**	**19**	**93**	**4**
Bare Pass	9	51	22	18	31	9	28	2	10	16	16	8	12	28	11	2	27	12
Regular Bare Pass	16	108	72	52	68	56	81	8	35	37	44	23	53	71	58	2	64	56
BARE PASS	**25**	**139**	**94**	**70**	**99**	**65**	**109**	**10**	**45**	**73**	**60**	**31**	**65**	**99**	**69**	**4**	**91**	**68**
Exceptional Highs	15	46	30	31	56	5	52	3	6	37	15	9	20	41	26	—	35	10
Regular Highs	17	86	39	64	95	8	86	4	13	64	21	18	21	82	72	—	31	40
HIGHS	**32**	**132**	**69**	**95**	**151**	**13**	**138**	**7**	**19**	**101**	**36**	**27**	**41**	**123**	**98**	**—**	**66**	**50**
TOTAL	**62**	**425**	**266**	**221**	**347**	**140**	**334**	**38**	**115**	**223**	**167**	**97**	**140**	**347**	**214**	**23**	**250**	**122**

* Exceptional designates papers which, in the opinion of the markers, should be used in the study to illustrate a descriptor.

I want to thank the following people for making this project the lively and rewarding experience it proved to be:

June Bolger	Co-ordinator, Exam Production Committee
Diane Clowery	Eastern Townships School Board
Lynda Hudon	Baldwin-Cartier School Board
Irena Jurasek	Laurenval School Board
Jean Lefebvre	Statistics
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Jill Moll	Trafalgar
Lynn Senecal	Richelieu Valley School Board
Liz Sloat	Compilation and Records, McGill
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